

American Art News

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NEW YORK, DECEMBER 17, 1910.

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EXHIBITIONS

Calendar of New York Exhibitions.
See page 6.

New York.

Blakeslee Galleries, 358 Fifth Avenue—Early English, Spanish, Italian and Flemish paintings.

Bonaventure Galleries, 5 East 35th Street—Rare books and fine bindings, old engravings and art objects.

Canessa Gallery, 479 Fifth Avenue—Antique works of art.

C. J. Charles, 251 Fifth Avenue—Works of art.

Cooper & Griffith, 2 East 44 St.—Specialists in old English furniture.

Cottier Galleries, 3 East 40th Street—Representative paintings, art objects and decorations.

Durand-Ruel Galleries, 5 West 36th Street—Ancient and modern paintings.

Duveen Brothers, 302 Fifth Avenue—Works of art.

Ehrich Galleries, 463 Fifth Avenue—Permanent exhibition of Old Masters.

The Folsom Galleries, 396 Fifth Avenue—Selected paintings and art objects.

Gimpel and Wildenstein Galleries, 636 Fifth Avenue—High-class old paintings and works of art.

J. & S. Goldschmidt, 580 Fifth Ave.—Old works of art.

M. Johnson-Brown & Co., 17 West 31st Street—Objects of art.

Katz Galleries, 103 West 74 St.—Paintings, engravings, etchings and framing. Special agents for Rookwood potteries.

Kelekian Galleries, 275 Fifth Avenue—Velvets, brocades, embroideries, rugs, potteries and antique jewelry.

Kennedy & Co., 613 Fifth Ave.—Etchings, mezzotints and stipple engravings.

Kleinberger Galleries, 12 West 40th St.—Old Masters.

Knoedler Galleries, 355 Fifth Avenue—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Macbeth Galleries, 450 Fifth Avenue—Paintings by American artists.

Montross Gallery, 550 Fifth Avenue—Selected American paintings.

Partridge, Lewis & Simmons, Plaza Hotel—Exhibition of Historical Old English Period Furniture, Paintings, Antiques, etc.

Louis Ralston, 548 Fifth Avenue—Ancient and modern paintings.

Scott & Fowles, 590 Fifth Avenue—High-class paintings by Barbizon and Dutch Masters.

Seligmann & Co., 7 West 36th Street—Genuine Works of Art.

Tabbagh Freres, 396 Fifth Avenue—Art Musulman.

Arthur Tooth & Sons, 580 Fifth Avenue—Carefully selected paintings by Dutch and Barbizon artists.

H. Van Slochem, 477 Fifth Avenue—Old Masters.

Yamanaka & Co., 254 Fifth Avenue—Things Japanese and Chinese.

Boston.

Vose Galleries.—Early English and modern paintings (Foreign and American).

Chicago.

Henry Reinhardt.—High-class paintings.

Washington, (D. C.)

V. G. Fischer Galleries.—Fine arts.

Germany.

Galerie Heinemann, Munich.—High-class paintings of German, Old English and Barbizon Schools.

J. & S. Goldschmidt, Frankfort.—High-class antiquities.

Wm. B. Paterson.—Prints, old and modern pictures, and pottery.

Sabin Galleries.—Pictures, engravings, rare books, autographs, etc.

Sackville Gallery.—Selected Pictures by Old Masters.

Shepherd Bros..—Pictures by the early British masters.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

Victoria Gallery.—Old masters.

Paris.

Canessa Galleries.—Antique works of art.

Compagnie Chinoise Tonyng.—Chinese antique works of art.



THE FAN.
By Susan Watkins.

In Winter Academy Exhibition.

G. von Mallmann Galleries, Berlin.—High-class old paintings and drawings.

Dr. Jacob Hirsch, Munich.—Greek and Roman antiquities and numismatics.

London

James Connell & Sons. Original etchings always on view.

Dowdeswell & Dowdeswell, Ltd..—Fine old masters.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Obach & Co..—Pictures, prints and etchings.

Hamburger Fres..—Works of Art.

Kleinberger Galleries.—Old Masters.

Knoedler Galleries.—Paintings of Dutch and Barbizon Schools, and early English mezzotints and sporting prints.

Tabbagh Freres.—Art Oriental.

Arthur Tooth & Sons.—Carefully selected paintings by Dutch and Barbizon artists.

Stettiner Galleries.—Ancient works of art.

AUCTION SALES.

Anderson Auction Company, 12 East 46 St.—Etchings and engravings from the collection of the Hon. E. E. Lord of New Haven, Dec. 20, 21, at 8.15 P. M.

COMING HOE SALE.

The extensive collection of the late Robert Hoe, as announced in the *American Art News*, will be sold probably next month by Mr. Thomas E. Kirby, of the American Art Association. The collection numbers over 3,000 items. There are important canvases attributed to Rembrandt, Cramach, Boucher, Hogarth, Chardin, Daubigny, Jacque, Greuze, Romney, Ruysdael, Le Brun, Teniers, Mytens, Van Mieris, Dou, Rigaud, and many other old and modern masters, including examples by American artists. Old Chinese porcelains were not overlooked by Mr. Hoe, and the collection includes blue and white, famille verte, famille rose, black hawthorn and single color specimens of the Ming period. Mr. Hoe also delighted in tapestries, and the catalogue lists several rare antique pieces.

A de luxe catalogue is in course of preparation. It will be limited to 275 copies, which will be sold to early subscribers in the order in which their applications are filed, at \$15.00.

Orders by cable for this catalogue from European dealers and collectors will be accepted by the *American Art News*. Address Gagol, New York.

ART TARIFF DECISION.

A recent decision of the board of appraisers as to the construction of the "antiquities" clause in the tariff act, is of interest to art dealers. E. F. Caldwell & Co., of this city, had imported antique velvets and andirons, and the customs officers classified the merchandise as manufactures of silk, at 50 per cent. ad valorem, and metal at 45 per cent. ad valorem.

Caldwell & Co. claimed that all the articles should be admitted free of duty, as they were artistic antiquities over 100 years old.

Judge Waite, who wrote the decision for the board, did not agree with the Government's contention, and sustained the claim of free entry, under the latter clause of paragraph 717 of the Treasury regulations, as objects of art of ornamental character and educational value.

GRAND CANYON PICTURES.

Suggestions have been made for an exhibition of pictures painted of the Grand Canyon and the Arizona country, to take place in the late Winter or early Spring. Not only those by the group of artists who have recently returned from there will be shown, but examples from the brushes of all artists who have been interested in that section within recent years.

A Persian XVI. century carpet, eighteen feet long by six feet wide, was sold at Christie's recently for \$2,885, and a set of seven panels of old Brussels tapestry, copied from Raphael's cartoons, with the arms of Maria Theresa in the center of each panel, brought \$8,925.

John W. Alexander will be the guest of honor at a dinner to be given him by the Salmagundi Club Monday evening next, Dec. 19.

A fire, which was soon extinguished, occurred during the press view Wednesday afternoon at the Fredrik's Gallery, No. 537 Fifth Ave. The smoke fortunately did not do much damage to the modern Dutch impressionistic pictures which formed the opening exhibition.

EXHIBITIONS NOW ON

Thumb Boxes at Katz's.

In the thumb-box exhibition, which closes to-day at the Katz Galleries, over seventy-five leading painters were represented. The display numbered nearly four hundred canvases, and included landscapes, fresh, crisp expressions of the artists' summer's work, and having the charm of outdoor feeling. Granville Smith showed a group of six delightful atmospheric landscapes, Paul Cornoyer some street scenes, W. C. Fittler six bits of charming color, Frederick J. Mulhaupt some strong characteristic little canvases, J. Campbell Phillips sent a group of well painted landscapes, and Charles Warren Eaton had an interesting group of six good examples, characteristic of his larger work and of equal merit. Gardiner Symons' strong little studies won the usual praise which his more important work always evokes.

Among the few figure painters represented were Warren Davis, with three examples, and John Ward Dunsmore, who sent several characteristic studies. Other artists who showed groups of their little pictures were Colin Campbell Cooper, A. O. Kelly, Charles P. Gruppe, W. Merritt Post, Joel Nott Allen, Emma Lambert Cooper, Eliot C. Clark, Joseph H. Boston and Martha W. Baxter.

In another room at the same galleries are some excellent examples of Allen Yates, Leonard Ochtman, Lillian Gent, J. Francis Murphy, William Ritschel and Paul Cornoyer.

Arts and Crafts at Arts Club.

The fourth annual exhibition of Arts and Crafts at the National Arts Club, 119 East 19 St., is of unusual attraction this year. It represents examples of ancient arts of many countries in textiles, pottery and wood carvings. But most numerous are the examples of modern American ideas, which show originality and beauty of color, in a marked degree. A group of decorative jewel cases and small boxes by Miss Elizabeth Rosenthal are ably executed. Karl Von Rydingsvaard, whose teaching and work in wood carving is well known, shows examples in oak and mahogany. Miss Penman is represented by some artistic hand formed pottery, in interesting and original designs. The Volkmar Pottery contributes a vase of charming color and graceful outline. Various examples of bookbinding are also represented. A collection of East Indian wood carvings and metal work loaned by Lockwood de Forest is of special interest. Mention should be made of the placing of the groups represented, which have been skillfully and artistically arranged.

Historical China at Metzger's.

The exhibition now on at Mr. N. A. Metzger's new gallery, No. 17 East 45 St., makes a direct and unusual appeal to the collectors of Americana, revealing, as it does, some choice examples of the art of the old English potters of Staffordshire in American subjects, or, what is usually termed "historical" china. The blues predominate and are here exquisitely brought out in every conceivable shade, from the incomparable limpid blue of Andrew Stevenson, which is here represented on a fine plate bearing an early view of New York from Brooklyn Heights, to the blue of the elder Wood and the famous Clews. There is also a quaint presentment of the old Columbia College which is shown in a small but wonderfully effective plate. There are also in this collection many other plates and platters which would delight the discriminating collector, the effulgent and

glorious colorings of which can only find comparison in the blues of old Chinese porcelain now so rare.

Especial attention should be directed to one of the plates, known as the "Cincinnati." It is one of the service presented to George Washington by the officers of the French Army, made in Canton, China, in 1784, the design having been furnished by General Miranda. This particular specimen is doubly interesting, inasmuch as Mr. Metzger possesses data in the form of affidavits, showing its direct descent from a member of the household of General Washington.

A select number of specimens of Liverpool ware, decorated with designs of American historical significance, are interesting, particularly an unusually large pitcher showing a fanciful idea in an apotheosis of Washington, which with other patriotic emblems form the scheme of decoration.

"Hop" Smith at Knoedler's.

Somewhat earlier than usual this winter, F. Hopkinson Smith, familiarly and affectionately known as "Hop" Smith, spreads his annual feast of clever transcriptions of his preceding summer wanderings in Europe, and especially in Belgium, Holland, along the Thames, and in Normandy and Venice, before the New York art public at the Knoedler Galleries, No. 355 Fifth Ave., where they will remain through Dec. 24.

Not much, if anything that is new, can be said of the work of this clever and versatile painter. If anything, his presentments of quaint corners and scenes in Bruges are better than usual, his backwaters of the Thames more enticing, and his views of Venice more alluring. What a card his recurrent pictures of the old Inn of William the Conqueror at Dives-Normandy must be for that good and worthy hostelry! Look in at Knoedler's these cold gray winter days and get a glimpse of "summer and the sun" painted by a man who knows how to seize impressions and how to transfer them to canvas, and whose heart sings to the tune of joyous summer time in quaint far off and artistic or picturesque lands.

A new and typical example of Sorolla, "Boat Race at Valencia," with all his flashing sunlight and air, and his sense of joyous outdoor life and movement, and a late Winslow Homer, a negro catching a turtle on the Florida beach, are also on view at Knoedler's, in the upper gallery. The unusual display of early English mezzotints is still on in the lower gallery.

Water Colors and Pastels.

At the Macbeth Gallery, No. 450 Fifth Ave., the annual exhibition of water colors and pastels now on, comprises 94 numbers, and the outer gallery, where these works are hung, forms an agreeable passageway to the inner gallery where the display of small bronzes, noticed last week, is made.

Mr. Macbeth certainly has the faculty and facilities for getting together an assemblage of typical examples of some of the best painters in the lighter medium, and this year sets out an unusually dainty feast. Here are three blue tonal landscapes by the veteran Mrs. Coman, two tender poetic typical scenes by Charles Melville Dewey, two equally typical from Charles Warren Eaton, a good Ben Foster, no less than six examples of the virile landscape art of the regretted Swain Gifford, a panel of figure subjects and a Samoan landscape with figures, and a rich panel, too, of color, as may be imagined, by the late John La Farge,

three charming and strong figure works by Clara McChesney, two of the late Geo. McCord's rich colored canvases, three from Elmer McRae, two good, if slight memoranda, of Homer Martin, three gems of tone and color from Hermann Dudley Murphy, and from one to five examples each of such good painters as S. B. Nichols, Alethea Hill Platt, H. W. Ranger, F. K. M. Rehn, Chauncey Ryder, William Sartain, Taber Sears, Marianna Sloan, Florence Snell, H. B. Snell and A. T. Van Laer.

Daubignys at Cottier's.

Twelve selected examples of Daubigny, the Barbizon master, and the painter of "Quiet villages sleeping under the evening star," are on exhibition at the Cottier Galleries, No. 3 East 40 St. Mr. Fearon has done well in bringing together these excellent works, all typical of the painter, and ranging from some early canvases such as "Seaweed Harvest," and the "Road Near Anvers," to such later works as "The River" and "Forest Scene." There is a pearly quality in "The Seashore," and rich deep color in "Andressy," while "The Bathing Place," is clear-aired and broader than usual. The little display will appeal to all lovers of this most poetic painter of Nature in her tenderest moods.

Miniatures by Nicholson.

Some recent miniatures and pastel portraits by Hugh Nicholson are shown in the lower gallery at Tooth & Sons, No. 580 Fifth Ave. The work of Mr. Nicholson does not resemble painted photographs, but has fineness and distinction. Among his miniatures, perhaps the best are those of a sweet-faced, dainty young woman, Mrs. A. B. Hughes, and of the grandchild of Mr. Joseph Bancroft, of Wilmington, Del.

The best of the several good pastel portraits is a three-quarter life-size head of Mrs. D. C. Hillyer, done in a low color key in soft grays, and appealing in its pensive expression, its rare refinement, the charming poise of the head, the artistic and becoming arrangement of the soft gray stuff of the corsage, and the large black picture hat. Such portraits should bring their maker deserved popularity in these days, when so many are theatric in effect and meretricious in execution. This Mrs. Hillyer has been truthfully pictured as the woman of refinement and place, but without exaggeration or attempt at effect.

Robert Reid at Montross's.

Robert Reid, a forceful and still young American painter, gifted to a rare degree with the decorative sense, and also with an exceptional love of and taste in color, is holding a "one man" exhibition at the Montross Gallery, No. 550 Fifth Ave., through Dec. 31. There are 22 examples of the artist's work, of which all but seven or eight are landscapes, a new departure for Mr. Reid, who, as a rule, has shown more figure works of late years. These landscapes are, however, so strong and finely painted, so reminiscent of those "summer days rich with bloom and filled with fragrance of the buds and trees," that they allure and place the painter well among the foremost American landscapists. Even his fellows of "The Ten," Childe Hassam and Willard Metcalf, must take notice of this show of "Bobby" Reid's, for it means a new comer in their own field. Especially good are the "Midsummer Brook," the "Gray Reflections," the "Passing Train," almost a Metcalf or Hassam subject; "The Hill," so well composed; "October Sunlight," "September Day" and "Brook—Early Spring."

The figure works are, as always, well drawn and painted. The "Mirror," an unusual decorative composition, recalls his exhibit in "The Ten" display last Spring, but is a new canvas. "The Pink Carnation" is one of the most graceful, tender studies of a young woman shown in New York in many a day. Lovely in tone also is the "Violet Gown." A strong show by a strong painter.

Photographs by Alvin L. Coburn.

Twenty-three photographs by Alvin Langdon Coburn, and six photogravures are on exhibition in the Corridor Gallery at Montross's through Dec. 31. Mr. Coburn's work is well known to the lovers and students of artistic photography, and seen in the present display it would appear to almost disprove the still tenaciously held theory that photography, being a mechanical process, is not really art.

But what of such scenes as "The Singer Building—Night," "Wapping," "The Thames," "The Seaside?" Are these not pictures—have they not the feeling for air and light, for picturesqueness and beauty? And his portrait of August Rodin—what expression, what a likeness, and yet one that is instinct with life. Many a painter could learn much of composition, of light effects, and even atmosphere, from these works.

Mr. Montross is showing an early example of Homer Martin, "Dead River Pond—Adirondacks," most interesting as evidencing in its foreground the influence of the old Hudson River painters, but also in its middle distance, with reflected light on the pond, and the majesty of the nearby mountain with its rugged sides bathed in fierce light, and its pearly beautiful sky, how the painter was even then emancipating himself from old methods.

Pictures by Miss Walter.

An exhibition of nearly one hundred canvases by Miss Martha Walter was held at the New York School of Fine and Applied Arts last week.

The artist, who recently returned after eight years' stay abroad, is a young woman of decided ability, as indicated by the works shown. Painted broadly, with directness, the portraits, landscapes and genres shown were admired and appreciated by artists and art lovers who visited the exhibition.

Before going abroad Miss Walter was a pupil of Wm. M. Chase, at the Pennsylvania Academy, where she won a scholarship. She is a friend of Sorolla, and her work shows his influence in breadth of handling and outdoor sunlight effects. She is settled for the Winter at her studio in the Colonial Building, where she is busy with portrait work.

Fair Women at Dupont's.

"The photographers of New York Society," as the House of Aimé Dupont has been called, have arranged an exhibition of photographs of fair women and children at their galleries, 574 Fifth Ave., to remain there through the month. There are some 925 photographs, ten miniatures and a number of carbons, pastels and water colors shown. The subjects are, for the most part, women and children of those families in the Metropolis who, in public estimation, constitute the leading set in that indefinite aggregation of people known as New York Society. They are not all beautiful, but their forms and features have been skillfully reproduced by those who have made a study of this branch of photography for many years, and the display has an ethnological and, in a way, a historical interest—as many of the older women's photographs are shown—which makes it worth a visit.

Exhibition Calendar for Artists

ROME INTERNATIONAL EXPOSITION, U. S. Pavilion.

Oils, water colors, pastels, miniatures, black and white (including engravings) and small sculptures by American Citizens ONLY. Works previously exhibited in Italy not eligible.

Entry cards must be sent to Secretary, 421 Chestnut St., Philadelphia, Pa., before Jan. 9

Works must be sent prepaid and marked "For Roman Exhibition," to Budworth, 424 W. 52 St., N. Y. C. Jan. 20-23

Opening of exposition Mar. 27

Closing of exposition Nov. 1

ARCHITECTURAL LEAGUE OF N. Y., 215 West 57 St.

Twenty-sixth annual exhibition.

Entry blanks must be received by Dec. 27

Exhibits received Jan. 12, 13

Annual Dinner Jan. 27

Reception Jan. 28

Opening of exhibition Jan. 29

Closing of exhibition Feb. 18

AMERICAN SOCIETY OF MINIATURE PAINTERS.

Knoedler Galleries, 355 Fifth Ave.

Twelfth annual exhibition of original miniatures.

Exhibits must be delivered at Artist's P. & S. Co., 139 West 54 St. Jan. 7

Opening of exhibition Jan. 14

Closing of exhibition Jan. 28

PENNSYLVANIA ACADEMY OF FINE ARTS, Philadelphia, Pa.

106th annual exhibition of painting and sculptures.

New York exhibits received unpacked by Budworth before Jan. 16

Press View—Varnishing Day—Reception Feb. 4

Opening of exhibition Feb. 5

IN AND OUT THE STUDIOS.

The many friends of Mr. and Mrs. Henry D. Carson will be pleased to learn of the birth of a daughter. Mrs. Carson before her marriage was Estelle Hesse, a student of the National Academy School.

Harriet Clark gave a charming reception and tea at her studio, 133 East 66 St., last week. She exhibited a number of eminent examples of her recent work in miniatures. A portrait of Miss Dorothy S. Sheperd was one of the most noteworthy. Miss Clark recently returned from Hot Springs, where she held a successful exhibition of her miniature portraits. She is about to begin a portrait of Miss Betty Crotell.

Will Rau, of Jeffersonville, Sullivan County, N. Y., is holding an exhibition of oils at the East Side Y. M. C. A. Building, 153 East 86 St., to Jan. 3, from 3 to 5 and 7.30 to 10 P. M.

After eighteen months abroad, seven of which were spent in India, Henry B. Snell has returned to his studio, 37 West 22 St., where he is arranging a group of paintings to be shown at the Macbeth Galleries on Dec. 18. This interesting collection includes landscapes painted in Holland, England, Germany and India. Mr. Snell has resumed teaching at the School of Design for Women in Philadelphia.

George B. Luks will probably not give a "one man" show this season. He has been hard at work during the summer, and his best achievement is a large canvas representing an Italian woman, nearly life size, sitting at her fruit and vegetable stand on the East Side. Among other recent pictures are sheep in Central Park, a little sketch of children in holiday attire and a finely executed portrait of Mr. W. C. McCloy.

Luis Graner spent a few days in this city on his return from Europe. He is now in Havana where he is holding an exhibition of recent work among which are the portraits of Mr. Alexander and his daughter, Mrs. Theodore Roosevelt, Jr. He will fill several portrait commissions in Havana, after which he will return to New York, possibly about the end of December. He is planning to hold an exhibition here at one of the leading galleries later in the season.

F. Pausas is settled for the Winter in his studio in the Clinton Building, 253 West 42 St., where he will shortly begin some portraits.



INTERIOR.

By Edmund C. Tarbell.

Awarded the First William A. Clark Prize of \$2000 and Gold Medal.

In Corcoran Exhibition.

At his studio, 96 Fifth Ave., John Ward Dunsmore is painting a large historical canvas, "Washington Receiving the News of His Election." The setting of the picture is the library at Mt. Vernon. Another canvas nearing completion is "News of the Surrender at Yorktown." While in Northern New Jersey this summer, he made a number of studies of horses.

William Ritschel is completing an important canvas of the Grand Canyon, "Indian Village." It is an excellent example of Sunshine and Shadow, and in the subject the artist has struck a new note, and an original viewpoint. The brilliant colors of the foreground are admirably adapted and ably combined with the peculiar blue in the distinctive Arizona sky. His large canvas, "The Land of the Viking," which received so much praise for its strength of handling and wonderful night light which was exhibited in Chicago, is now at the Albright Gallery in Buffalo.

De Witt M. Parshall, who was one of the party of artists who recently paid a visit to the Grand Canyon in Arizona, expresses himself most enthusiastically about the paintable qualities of that phenomenon of which he made sketches in its various phases, opalescent and lovely in color, and depicting sunlight, fog, rain and snow. He intends to paint pictures from these sketches at once. At his Carnegie Hall studio may also be seen some fine examples of his summer's work, painted at North East Harbor, Maine.

Ernest Ludwig Ipsen, a Boston artist, has taken the studio at 119 East 19 St., formerly occupied by the late Spencer Trask. Mr. Ipsen is a native of Denmark, and studied in the Academy at Copenhagen.

Thomas Moran is at work on some canvases of the Grand Canyon sketches which he made during his recent trip to that part of the country.

Roswell M. Shurtleff recently returned from his home in Keene Valley, in the Adirondacks, and is settled for the winter at his studio 44 West 22 St., where he is showing several fine examples of his summer's work. One of his wood interiors was purchased last autumn for Uniontown, Pa.

William H. Drake recently returned from Saylorsburg, Pa., where he painted a number of landscapes. His canvas, "The Voice of the King," has been purchased for reproduction. He is now painting a large picture, for which he made studies in Alaska.

At her studio, 130 East 67 St., Louise Cox, who has recently returned from a seven months' stay in Europe, principally in Italy, is painting a decorative canvas. A young girl in a silver blue drapery is placed against a harmonious background. Mrs. Cox will shortly commence some children's portraits.

Kenyon Cox's recent decorations for the Hudson County Court House at Jersey City, were placed late in the summer. They include lunettes and vaultings, are simple in design and admirably adapted to the surrounding architectural details. At present Mr. Cox is busy writing art articles and lectures.

NEW ARTIST'S SOCIETY.

It is rumored that another society of painters, to be known as the Pastellists, is soon to be formed, to include a small number of artists who work in that medium. J. Alden Weir, Henry Reuter-dahl, Elmer McRae, Misses Carlisle, Berkert and Gladys Thayer are among those interested in the movement. It is planned to have an exhibition during February at a local gallery.

ARTISTS ELECT OFFICERS.

At the closing session of the Society of Western Artists, Dec. 1, at the John Herron Art Institute, Indianapolis, the work of selecting paintings for the fifteenth annual exhibition of the society was completed and officers for the year were elected as follows: President, Edmund Wuerpel, St. Louis, Mo.; vice-president, William Forsyth, Indianapolis; treasurer, Otto Stark, Indianapolis (re-elected); secretary, Walter Marshall Clute, Park Ridge, Ill. (re-elected).

MARRIED.

Brewster-Barlow.—On Dec. 1, at 89 Bristol St., New Haven, Conn., by the Rev. Grant, Achsah Barlow and Earl Henry Brewster. They sailed on Dec. 3 for Taormina, Sicily, expecting to make their home there for the present.

Miss Barlow's work as a painter has been favorably known in her home city as well as elsewhere; and Mr. Brewster's pictures are familiar to those who keep in touch with the galleries of New York, where he has had his winter studio for a number of years past. He has spent several seasons, however, in Taormina, and they both expect to find in the beauties of that place an inspiring environment for the development of their work.

PHILADELPHIA.

A special exhibition of the works of Eminent American Artists opened at the Art Club of Philadelphia, with a reception and private view last night and to the public to-day. The display includes fine examples of the following artists:

John W. Alexander, George H. Bogert, Hugh H. Breckenridge, Frank W. Benson, Adolphe E. Borie, 3rd, George de Forest Brush, Cecelia Beaux, William M. Chase, Paul Dougherty, Henry Golden Dearth, Elliott Daingerfield, W. W. Gilchrist, Jr., Daniel Garber, Robert Henri, Birge Harrison, Philip L. Hale, Childe Hassam, Augustus Koopman, J. Garl Melchers, Walter McEwen, William M. Paxton, H. R. Poore, Edward W. Redfield, Henry W. Ranger, W. E. Schofield, Julian Story, J. Alden Weir, Paul King, Fredk. Ballard Williams, Chauncey F. Ryder, Chas. W. Hawthorne, Arthur B. Davies, Charles H. Davis, William Sartain, Louis Paul Dessar, Walter L. Palmer, Winslow Homer, W. L. Lathrop.

A collection of oils, called the McClees, embracing old and modern examples of the English, Dutch, Flemish and Barbizon schools, were sold at auction in the Clover Room of the Bellevue-Stratford on Wednesday and Thursday afternoons last. Among the artists represented were:

Reynolds, Constable, Lawrence, Turner, Romney, Gainsborough, Rosa Bonheur, Greuze, Corot, Daubigny, Mauve, Diaz, Millet, Troyon, Hobbema, Monticelli. There was a "Portrait of Miss Maud Cootes," by Sir William Beechey; "The Age of Innocence," attributed to Greuze; a Troyon, "Going to Pasture," "A Normandy Peasant Woman," by Millet, while to Sir Joshua were attributed "Lady Charlotte Johnson," "Lady Gower," and "Jane, Countess of Hynford." To Gainsborough were attributed "Elizabeth Darby" and "Harriet Ackland."

BOSTON.

Courtenay Pollock, the English sculptor, is exhibiting at the Doll & Richards galleries, portrait busts of P. A. B. Widener, the late Sir Henry Irving, Whitworth Wallis, R. S. A., director of the Birmingham Museum, and the late Duke of Devonshire.

A "one man" exhibition of landscapes by Gifford Beal is at the Vose Galleries.

There is also on exhibition in these galleries Hogarth's portrait of "Peg Woffington," recently imported and which comes from the collection of the Earl of Chesterfield.

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In the interest of our readers, and in order to facilitate business, we are prepared to publish in our advertising columns, special notices of pictures and other art works, with reference to the individual desire of any owner or buyer to sell or purchase any particular example.

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Ed. Schulte	75 Unter den Linden
BRUSSELS.	
Crédit Lyonnais	84 Rue Royale
LONDON.	
American Express Co.	Haymarket St.
Allied Artists' Ass'n	67 Chancery Lane
W. M. Power	123 Victoria St., S. W.
MUNICH.	
Galerie Heinemann	5, Lenbachplatz
PARIS.	
American Art Students' Club	4 Rue de Chevreuse
Brooklyn Daily Eagle	53 Rue Cambon
Morgan, Harjes & Cie.	31 Boul. Haussmann
American Express Co.	11 Rue Scribe
Cercle Militaire	49 Avenue de l'Opera
Crédit Lyonnais	21 Boul. des Italiens
Comptoir National d'Escompte	2 Place de l'Opera
Munroe et Cie.	7 Rue Scribe
Chicago Daily News	Place de l'Opera
Thomas Cook & Son	Place de l'Opera
Students' Hotel	93 Boul. St. Michel
Lucien Lefebvre-Poinet	2 Rue Brea

Owing to the unusual pressure on our columns this week of both news and advertising, our second notice of the Winter Academy Exhibition must be deferred until next week.

In reading the astounding announcement of Andrew Carnegie's gift of \$10,000,000 for a Peace movement, we cannot refrain from reflecting that, notwithstanding the most commendable nature of the purpose of Mr. Carnegie, that a paltry million might not have been missed by the Peace movement had the "Laird of Skibo" diverted this sum towards the giving New York and the National Academy the adequate galleries both the city and institution so greatly need.

PICTURES FOR CHRISTMAS.

We would call attention again this Christmastide to the desirability of pictures or art objects as Christmas or New Year's gifts. Never in the history of art in this country have good pictures and

art objects been offered at such comparatively low figures, and if ever there was an opportunity for the adornment of homes or the beginning of collections, that opportunity is now here and within the reach even of modest purses. The dealers' galleries and the auction rooms offer this season representative examples of the best foreign and American painters, and even worthy examples of Old Masters can be obtained by study and careful selection of the galleries which now offer them at the lowest figures in years. In choosing a present, for whatever purpose, for anniversaries, or as an evidence of sentiment, affection or appreciation, it should possess artistic worth, beauty and permanent interest and increasing value. Foremost among such objects are good pictures, engravings and art objects. We heartily counsel the choice of good pictures and art objects as holiday gifts this year, and we can assure our readers that rarely, if ever, can these be procured for so little an expenditure of money.

We can also commend to our readers the galleries whose advertisements are to be found in our columns as reliable and responsible places from which to select and purchase paintings, engravings and art objects and furnishings of all kinds.

METROPOLITAN MUSEUM.

The following committee of arrangements for the Winslow Homer Memorial exhibition at the Metropolitan Museum, notice of which was made in the *Art News* last week, and which will open with a private view Feb. 6, to continue through March 19 next, has been appointed by President J. Pierpont Morgan: John W. Alexander, chairman; Edwin H. Blashfield, Bryson Burroughs, W. M. Chase, Kenyon Cox, T. W. Dewing, Daniel C. French, Charles W. Gould, George A. Hearn, Charles S. Homer, Samuel Isham, Roland F. Knodler, Will H. Low, F. D. Millet, Edward Robinson and J. Alden Weir.

The second loan exhibition of the year has been arranged to open at the same time and continue to the middle of April. A recent important addition to the Museum is from J. Pierpont Morgan's collection of Chinese porcelains, and includes 135 examples of the early Ming, Yung Cheng and Chien-lung periods.

Among the modern sculptures is a bust of the late John La Farge by Edith Woodman Burroughs; two portrait busts, one of the late Rutherford Stuyvesant presented by Mrs. Stuyvesant, and the work of Denys Puech, a French sculptor; the other a marble bust of William Tilden, Blodgett, by the late John Q. A. Ward, presented to the Museum by the widow of the sculptor. The Museum has also acquired by purchase a bronze statuette of a Virgin and child by Sansovino, a bronze statuette of a satyr by Pietro Tacca, a terra cotta relief of Christ and angels, Italian seventeenth century, a bronze group, Young Girl and Gazelle, by H. Bouchard, and a little Roman dancer by the same sculptor.

Gallery XI, hitherto devoted mostly to the primitives, is to be dedicated to the memory of the late Henry G. Marquand, formerly president of the Museum. In it will be hung the most important pictures of various schools owned by the Museum, including probably the examples of Veronese, Canaletto and Tintoretto recently purchased. The Marquand Gallery will be opened to the public on Monday next.

THIRD CORCORAN EXHIBIT

With a reception on Monday evening last, following a press view the same day, the third biennial exhibition of oils by contemporary American artists, arranged by the Corcoran Gallery of Art at Washington, opened in the handsome and spacious galleries of that building at the National Capital.

A Superior Display.

There are three hundred and thirty-two canvases in the exhibition, fifty-eight less than at the last display two years ago, and it may be said at the outset that the exhibition is a marked advance upon its two predecessors, and is the best showing of contemporary American paintings made in the United States thus far. The last annual exhibitions, respectively, of the Pennsylvania Academy in January, and the annual Carnegie display at Pittsburg in May, are the only ones in this country to which it can be compared, and both of these had a goodly sprinkling of oils by American artists resident abroad, and the latter many works by foreign artists, which gave it an international character, so that the Corcoran exhibition, confined exclusively to works by Americans painting and resident here, stands by itself. As we said two years ago of an exhibition lower in standard than the present, "it afforded the best exposition of contemporary American oils possible at present in this country," and this estimate holds good as to the present display.

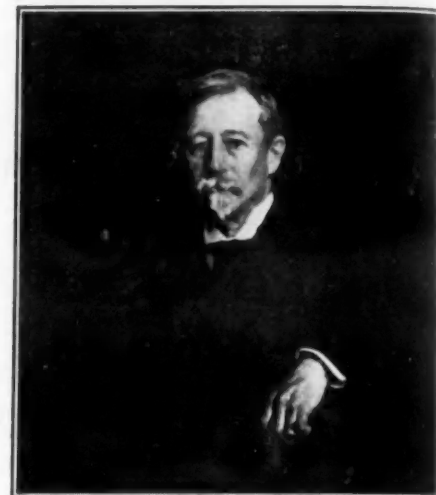
The position and importance of the Corcoran Gallery, its large funds available for expenses of organization and management, and particularly for the purchase of pictures, the cash prizes aggregating \$5,000, the largest awarded at any American Art Exhibition for works exclusively by Americans—given through the generosity of ex-Senator Clark, and lastly, the possession of exceptionally spacious, well-proportioned and beautifully lit galleries—all these combine to make such a display possible. The suggestion made by the present writer and others two years ago, based on the acceptance then of so large a number of canvases—there were 390 in that display—that the general average of quality might be raised in future exhibitions by the lowering of the number accepted, and the limiting of any one painter to two or possibly three examples—would appear to have been acted upon, with the predicted good results. The exhibition now open, and which as it will remain through Jan. 22 next, should be seen by every American artist, collector and art lover, is a strong gratifying and hopeful showing—most refreshing and cheering to those who viewed the three Salons in Paris, the Glass Palace display in Munich, and even the Royal Academy exhibition in London, last summer and autumn. It emphasizes again the opinion frequently expressed by the writer, but still to his surprise and regret received in many art circles at home with incredulity and in Europe with derision—that American art today has more of present technical excellence as a whole, more of present fulfillment and more of promise than that of any other modern nation.

This is not a spread eagle assertion, but is based on close study of modern picture making in the United States and Europe of the past thirty years. We may not have individual painters and sculptors, whose work surpasses or perhaps even rivals that of a very few European artists, still living and working, but the general average of the work of our landscapists in particular, of our

small band of stronger figure and mural painters, and of our leading sculptors, is not only good as compared with that of European artists, but is healthier and fuller of promise for the future.

The Prize Canvases.

A first and necessarily hasty notice of so large and important an exhibition must necessarily be confined to gener-



MR. A. A. HEALY.

By John S. Sargent.

In Corcoran Exhibition.

alities. The prize-winning canvases are naturally of the greatest interest to the art public. These, as was announced in the *Art News* last Saturday, were won respectively: the first prize of \$2000 and a gold medal by Edmund C. Tarbell for his characteristic interior with figures entitled "The Interior;" the second prize of \$1500 with the silver medal, by Gari Melchers for his also characteristic interior with figures "Penelope;" the third prize of \$1000 and the bronze medal by Childe Hassam for his typical landscape "Springtime," and the fourth prize of \$500 and an Honorable Mention by Daniel Garber for his "April Landscape."

These prizes were awarded by the jury invited by the trustees of the gallery to select the pictures for the exhibit and make the awards, and the members of said jury were: F. D. Millet, chairman; Frederic P. Vinton, Edward W. Redfield, W. Sergeant Kendall and Lewis H. Meakin. It can be said that the jury, which had the benefit of any needed assistance and advice of the Corcoran Gallery Committee on the Exhibition, composed of Messrs. Frederick B. McGuire, Charles C. Glover and Arthur Jeffrey Persons, has done its work well, not only in the selection of exhibits, but in the hanging of the same. The general effect of the Galleries, eight in number, and the atrium or corridor, is inspiring.

The prizes have been well awarded, and it will be noticed that while one of the "Ten," Childe Hassam, is among the prize winners, his fellow winners are not of that lustrous body, so that there lies no ground for any adverse criticism this year as to the domination of the "Ten" and "Centre Bridge" at Washington. The choice of two figure pieces, and such fine ones as those of Messrs. Tarbell and Melchers, and two such superior landscapes as those of Messrs. Hassam and Garber, all thoroughly representative and of surpassing technical excellence, cannot well meet with anything but approval. The examples of Tarbell and Melchers are the last word in American figure painting. Both are in their way masterpieces, and able presentments of the effect of reflected light in rooms opening to the sun, with finely and carefully painted details and good atmosphere. I could wish that Melchers had not made the

(Continued on page 5)

LONDON LETTER.

London, Dec. 7th, 1910.

For the second time this year the country is in the throes of a general election and hopes of a good Christmas season have been seriously affected. One Bond Street dealer tells me that this December election means a loss of thousands of pounds to his firm alone. Several important sales have been canceled or postponed till after the new year, and generally speaking, the art trade is stagnant and will remain so till the result of the polls is made known.

A pathetic appeal is being made on behalf of the widow and daughter of the late Herbert Railton, the well known black and white artist and etcher. Mr. Railton's sudden death has left his wife and daughter absolutely penniless. The Prime Minister has promised them £200 out of the Royal Bounty Fund, but only on condition that at least a similar amount is raised by the friends of the artist, and Messrs. J. M. Dent and Horace M. Davies are now appealing for subscriptions to this end, which may be sent to Mr. Dent at Aldine House, 29 Bedford Street, Covent Garden, London, W. C. Miss Railton has inherited much of her father's artistic talent, and it is hoped that sufficient money will be raised to enable her to complete her artistic training and keep her and her mother till she is able to earn her own living.

I hear that a London dealer has purchased for £20,000 an equestrian portrait of Philip IV. by Velasquez. It was found in a lumber room on the Prince of Parma's estate, Schawzau, near Vienna, and will probably be exhibited before long in London.

Some time ago a pair of old tapestry curtains were found in a box at an old Jacobean house near Bude in Cornwall. They were sold by the finder for one pound to a buyer who discovered that the tapestries were once the property of Cardinal Wolsey, and were part of the series illustrating the seven deadly sins, two of which hang in Hampton Court. Put up to sale this week at Puttick and Simpson's they fetched £6,600, the buyer being Captain Lindsay.

A rediscovered Vermeer of the highest quality is now on view at P. & D. Colnaghi's gallery, Pall Mall East. It has been identified as "A lady weighing pearls," No. 1 in the catalogue of the celebrated sale held at Amsterdam in 1696. It was last heard of in the Casimir Perier sale of 1848, when it was knocked down for 135 guineas. Since then it has been lost sight of till it was rediscovered last summer by Dr. Hofstede de Groot.

The death of Tolstoy has drawn a number of additional visitors to the Russian art exhibition at the Dore Galleries, where there are several excellent likenesses of the great writer. The exhibition has been a decided success.

SAINT LOUIS (MO.)

The display in the City Art Museum is attracting great interest not only in art circles, but also among the public. There are forty paintings by American artists, covering a wide range of subjects. Among the artists represented are: Henry Golden Dearth, Louis Paul Dessar and Miss Lillian Genth. "Maidenhood," by Miss Genth, is a fine example of the nude. Wm. Ritschel's "Twilight Hour," placed near Sargent's "Venetian Water Carrier," is an appreciation of spiritual calm. Among other artists represented in the new collection are: Irvin Couse and Louis Loeb. Charles K. Gleason shows some good etchings; among them "Scuola di San Marco," "Bell Tower," "Sacre Coeur," "Campo San Pietro," Venice, and "Pont des Arts," Paris. The Museum has recently bought Adam Emory Albright's "Bow-knots."

MONTREAL.

The galleries of the Montreal Art Association were the scene of a brilliant gathering last week, when His Excellency, Earl Grey, Governor-General of Canada, opened the private view of the Royal Canadian Academy Exhibition. In his address His Excellency briefly referred to its being over thirty years since the R. C. A. was founded by his predecessor, The Marquis of Lorne; and of the great advancement that had been made in Canadian art; how the Academy had changed the time of its exhibitions from the spring to the fall, and had increased the range of its visits to other cities, so that it only came to Montreal every fourth year now. His Excellency hoped they would soon be able to extend the visits of the R. C. A. to Winnipeg and even further west. Earl Grey spoke of the National Gallery which had been founded at Ottawa, where the Dominion Government has just completed a fine building to receive the National collection, and has granted \$35,000 this year for the purchasing of pictures and other objects of interest. His Excellency hoped that this sum would become the annual government grant to such a worthy purpose.

The pictures shown this year by the Academy are of a high order of merit. Chiefly to be mentioned are: "Misty Afternoon," and "St. John's Harbor," by Maurice Cullen; "Seaford," "Summer," "A Village Garden," by Wm. Brymner; "On the Thames," "A Farm of Normandy," by J. M. Barnsly; "Portrait of the Col. J. H. Burland," "Contadina," by E. Dyonnet; several winter scenes and etchings by Clarence Gagnon; portrait of G. S. Lyon, and two portrait studies by E. Wily Grier, Toronto; some delightful landscapes by John Hammond; "Time and Tide Wait for No Man," a portrait of a lady and some studies by Robert Harris; "Sunrise," Adrien Hebert; "Marine," William Hope; "Gates of the Infinite," large water color, by L. M. Kilpin; "Timber Days" and "The Indomitable Leaving Quebec," by F. McGillvray Knowles, Toronto; "Evening, Burleigh Falls," by M. Matthews, Toronto; "Havre," and "Chrysanthemums," by J. W. Morrice, Paris; several crayon sketches by A. Dickson Patterson; "The Evening Star," "Arrival of Champlain at Quebec," "The Reader," by Geo. A. Reid, Toronto; two delightful misty pictures of Montreal Harbor by Albert Robinson; a large landscape and figure picture called "The First Gleam, Ploughing," by Horatio Walker, Quebec; also "Woman Milking," portrait of Mrs. W. R. Baker by G. Horne Russell.

The most noticeable pictures by women artists are: "A Daffodil," by Miss Laura Muntz, which has been bought for the National Gallery, Ottawa; "Nightfall" and "The Coming Shower," by Mrs. Reid, Toronto; "Among the Flowers," by Miss Helen McNicoll; several figure studies by Miss Clara S. Hagarty, Toronto, and "Evening Glow," by Mrs. McGillvray Knowles, Toronto.

Phillipe Hebert, C. MacCarthy, and H. MacCarthy, Henri Hebert, and Dr. Tait MacKenzie, are showing some good sculpture and portrait busts. Also there is a very interesting plan of the new Montreal Art Gallery by Edward and W. S. Maxwell, Montreal, and metal work by Paul Beau.

F. Percy Wild, an English portrait painter, arrived here on the Arabic. He has several commissions to execute, and his work will be placed on exhibition, when finished.

THIRD CORCORAN EXHIBIT.

(Continued from page 4)

vivid green in his lampholder quite so insistent, but the picture as a whole, is the best his able brush has yet produced. Tarbell's work, with its light, atmosphere and figures, and charming summer landscape, seen through the open windows, is worthy of all praise and disproves the amusing and clever, if flippant mot that went the rounds of the galleries on press day, "A new Vermeer may be a mere vermeer."

The Hassam landscape is a typical high keyed, joyous presentment of a Spring outdoors with figure, and the Garber is a still stronger landscape than his "Hills of Byram," shown at Pittsburg last Spring, and to which the writer called attention at the time—a poetic, tender tonal rendering of an early Spring day, with a shimmering blue haze. It places the young artist in the front rank of American landscapists.

The Purchased Pictures.

Following its custom, the Corcoran Gallery has purchased from the works shown Melchers' "Penelope," Garber's landscape, Gardiner Symons' virile winter landscape, "Snow Clouds," in which he has passed Redfield, Irving R. Wiles' charming and beautifully painted fancy portrait of his artist daughter, Miss Gladys Wiles, entitled "The Student," and a strong little scene in a railroad yard in Winter by Charles Reiffel, a deserved honor to this young painter.

The Star Pictures.

It is not easy to select from among the works shown which include surprisingly few mistakes, those which make an insistent call for notice, but these I would say are F. J. Waugh's "Spanish Main," W. E. Schofield's "Indian Summer," Paul Dougherty's "Land's End," J. Alden Weir's "Spreading Oak"—an American Diaz; Robert Henri's "Portrait of Mrs. Rockwell," John S. Sargent's "Portrait of A. A. Healy," Frederic P. Vinton's "Portrait of Hon. Charles G. Washburn," Emil Carlsen's "Open Sea," Willard Metcalf's well known "Prelude," Joseph De Camp's "Blue Cup," Ben Foster's "Evening Mists," Gardner Symons' "Snow Clouds," Charles W. Hawthorne's "Youth," J. J. Shannon's "Portrait of a Painter," George De Forest Brush's "Portrait of a Lady," recalling an old master in modeling and quality, Sergeant Kendall's uncompromising, but fine, nude "Cicada," Childe Hassam's "Springtime," Gari Melchers' "Penelope," "Smithy" and "The Mother," Carleton Wiggins' "Wandering Cattle," John W. Alexander's "Sunlight," Paul Cornoyer's "Madison Square," Colin Campbell Cooper's "Grand Central Station," which do for New York what Beraud and Raffaelli have done for Paris; Elizabeth Sparhawk Jones's "Comrades," a remarkable outdoors with figures; Bruce Crane's "The Hill," Robert MacCameron's "Jou du Fete," another strong study of Parisian degenerates; Hugo Ballin's "The Swing," and Charles Melville Dewey's tender poetic landscape, "Springtime."

There are many other works that must be left until another week for notice. Those selected above are the choice made on a first, and necessarily hasty, view, but their titles and painters will evidence to those at all familiar with modern American painting, the general superior quality of the exhibition.

James B. Townsend.

OBITUARY.

Richard L. B. Goodwin.

Richard La Barre Goodwin, whose paintings attracted much attention and whose picture of "Roosevelt's Cabin Door" was shown at the Portland Exposition, died in Orange, N. J., last week.

PARIS LETTER.

Paris, Dec. 7, 1910.

At the Georges Petit Galleries, MM. Fournier, Baudoin and Petit sold recently several pictures by Roybet and forty-four engravings after his works by Mathey. "Charles the Bold at Nesles," 62 metres high by 7.23 m. wide, from the collection of M. V., was secured for 49,000 frs. (\$9,800) by an heir. Two other examples or ordinary size, "Le Gentilhomme au mousqueton," went to M. Gerard for 4,500 frs. (\$900), and "Le Retour au Cabaret," went to M. Viber for 6,700 frs. (\$1,340). The engravings made only 400 frs. (\$80), although signed by the painter and engraver.

Some 140 original engravings in color by English engravers, are shown at the Manzi-Joyant galleries 15 Rue de la Ville l'Éveque. Among the most attractive examples are those by Miss Mabel Lee Hankey, W. Lee Hankey, Sydney Lee, M. C. W. Mackie, Alfred Hartley, Pissaro, Rousell, Mariott, Laurenson, A. W. Sealey, J. D. Batten, W. Giles, and Mrs. Austen Brown.

The exhibition at the Beaux Art Galleries, Quai Malaquais, of the works commanded by and delivered to the Government in 1910, was recently opened by the Minister of Public Instruction, and M. Dujardin Beaumetz, under-Secretary of State. The occasion was a notable one, and was attended by all the leading artists and their families and friends. The most important sculptures shown are Landowski's two figure bronze "Hymn to the Dawn," Verlet's single figure marble "Primavera," Gardet's dramatic "Elephant fighting a Tiger" and several works by Rodin. There are 170 pictures, notably Gaston La Touche's three panels "The Poet, Painter and Sculptor," for the Ministry of Justice, Mlle. Dufau's two panels "Zoology" and "Geology" for the Sorbonne, H. Martin's "Le Feraison" for the Luxembourg, Robiquet's stirring "Waterloo—6 p. m.," and several works by J. E. Blanche. Among the pastels and aquarelles, those of M. Besnard are the most striking.

The sale at the Hotel Drouot of the remainder of the collection of M. Seguin, who died in 1909, leaving to the Louvre its choice of 1,000,000 francs (\$200,000) worth of his art objects, the choice to be made under expert valuation, began on Monday; 100 of the 400 lots were sold for a total of 60,885 francs (\$12,177). Thirty-one Saxony porcelains brought 14,910 francs, the highest price, 750 francs (\$150), being paid for a pair of sauce bowls. Twenty-seven Sevres porcelains brought 25,175 francs, the highest price, 4,000 francs (\$800), being paid for a soup bowl dated 1769. Seven various faïences brought 2,740 francs, the highest price, 1,160 francs (\$232), being paid for a specimen made by Urbino. Thirty-five miscellaneous pieces brought 18,060 francs, the highest price being paid for a decorated snuffbox, 3,210 francs (\$642).

A small portrait of herself by Mme. Vigée Le Brun, entitled "My Head," was sold last week at the Hotel Drouot at the sale of the collection of M. Munier Jolian for \$2,700. This portrait was purchased last spring at auction at the Hotel Drouot, where it passed unnoticed for \$80.

Mr. D. K. Kelekian has returned from Egypt, where he opened a branch in the Continental Hotel, at Cairo, and while on his trip found several beautiful old pieces of great value. Some of these treasures are now here and others were left in Cairo for clients who have planned to go there this year. Mr. Kelekian predicts a fine season in Egypt and says there is no danger of cholera there.

Marius Boyer, an American, has been awarded the prize for architecture by the Société des Beaux Arts.

CALENDAR OF NEW YORK SPECIAL EXHIBITIONS.

Benjamin & Co., 262 Fifth Ave.—Exhibition of early English paneled rooms.

Brooklyn Institute of Arts & Sciences, Eastern Parkway—Open daily. Admission Mondays and Tuesdays, 25 cents. Free on other days.

Cottier Galleries, 3 East 40 St.—Special display of works by Daubigny.

Elite Art Rooms, 8 East 30 St.—Japanese painting and water colors by Fukawa Baske to Dec. 24.

Folsom Gallery, 396 Fifth Ave.—A group of pictures by American artists.

E. Gimpel & Wildenstein, 636 Fifth Ave.—Duke of Rutland's collection of drawings by masters.

Katz Galleries, 103 West 74 St.—Paintings by Clark G. Voorhes to Dec. 31. Etchings by Lester R. Hornby to Dec. 31.

Kennedy & Co., 613 Fifth Ave.—Old mezzotints and stipple engravings to Dec. 24.

Knoedler Galleries, 355 Fifth Ave.—Water colors by F. Hopkinson Smith. Early English mezzotints. A collection of Barbizon sketches.

Lotos Club, 110 West 57 St.—American and foreign paintings.

Metropolitan Museum, Central Park—Open daily from 10 A. M. to 5 P. M. Saturdays until 10 P. M.; Sundays 1 P. M. to 5 P. M. Admission Mondays and Fridays, 25 cents. Free on other days.

Metropolitan Museum—Special exhibition of Oriental rugs.

Macheth Gallery, 450 Fifth Ave.—Annual exhibition of small bronzes. Water colors and pastels to Dec. 24.

Montross Gallery, 550 Fifth Ave.—Photographs by Alvin L. Coburn to Dec. 31. Pictures by Robert Reid to Dec. 31.

National Academy of Design, 215 West 57 St.—Winter exhibition of paintings and sculpture to Jan. 11. Admission, Mondays free; other days 50 cents.

National Arts Club, 119 East 19 St.—Arts and crafts.

Partridge, Lewis & Simmons, Plaza Hotel—Exhibition of historic old English period furniture, paintings, antiques, etc.

Photo-Secession Gallery, 291 Fifth Ave.—Etchings and drawings by Gordon Craig to Jan. 11.

Pratt Art Club, 296 Lafayette Ave., Bklyn.—Monotypes after various artists executed by Charles P. Heitkamp to Dec. 20.

Arthur Tooth & Sons, 580 Fifth Ave.—Miniatures by Hugh Nicholson.

Ye Handicrafters Club, 246 Fulton St., Bklyn.—Arts and crafts to Dec. 18.

Y. M. C. A., 153 East 86 St.—Paintings by Will Rau to Jan. 3.

AROUND THE GALLERIES.

The Christmas lull in the art world will begin next week, and from now on until after the New Year there will be few new exhibitions in the dealers' galleries, those now on and noticed elsewhere remaining for the most part until or through the holidays.

Mr. H. van Slochem sailed on the Adriatic on Wednesday last for a brief holiday trip to Europe.

Paintings by Clark G. Voorhes and etchings by Lester H. Hornby will be on exhibition at the Katz Galleries, No. 103 West 74 St., from Monday next, Dec. 19, through Dec. 31.

A portrait of Dr. A. Jacoby by Mark Popkin is on exhibition at the Schaus Galleries, No. 415 Fifth Ave.

An exhibition of etchings and drawings by Gordon Craig, of London, opened at the Photo-Secession Galleries, No. 291 Fifth Ave., to remain through Jan. 12, 1911. Notice will be made next week.

Portraits by Ellen Emmet will form the opening exhibition of the New Year at the Macheth Galleries, No. 450 Fifth Ave.

INTERIOR DECORATION

A FEW INTERESTING THINGS TO KNOW AND REMEMBER ABOUT RUGS.

Owing, no doubt, to the wonderful showing of Oriental treasures now seen at the loan exhibit in the Metropolitan Museum of Art, the magazines and newspapers have much to say about Oriental rugs and also are full of the coming Christmas season, and discuss in manifold ways the most appropriate gifts. Well, why not follow the lead of our great financiers? Join forces. How? Why, what more appropriate, beautiful, useful and enduring than one of these coveted pictures in textile? The acme of individuality in hand loom weaving, viz.: an Oriental rug. "But," I can almost hear my readers say, "those rugs such as are shown in the Metropolitan Museum are far beyond the reach of anyone of only moderate circumstances." We answer, yes, and they always were, and will be much more so in the future. But there are others. Take for example an antique Ghiordes Prayer rug, or a soft colored old Coula. Say you have a friend or relative to whom you wish to give a present and that person has a dainty reception or music room, covered with a plain colored Wilton or other carpet. What could be more artistic than one of these soft toned old rugs, blending in color yet with just enough of ornament in its simple design to give a grace and finish to the entire room? Suppose you have a bachelor friend. What more appropriate than one of these or an antique Ladik or Anatolian



LADIK PRAYER RUG.

Prayer rug in the rich, strong reds to fit on the wall of his den or smoking room? Such rugs, though rare, may still be purchased for reasonable prices, even as low as \$100 each and running up to quite high prices. The Ghiordes and Coula from \$225 up; Persian silk rugs may be obtained from \$225 and up; the Ladik and good Anatolians as low as \$100. Such rugs are known as "sedjadehs" referring to their size, which runs from three feet, eight inches to about four feet, six inches in width and from five feet to seven feet, six inches in length. And again in such sizes one may find among the coveted Chinese rugs some wonderfully choice colors and designs at about the same prices. Then we have in these sizes the better known rugs called Kirmanshah. While these are modern weave, the better class are frequently well colored and in interesting floral designs. Very appropriate for more general use in parlors, chambers, etc. The good ones cost from

\$115 up. The poorer grades may be bought for as low as \$65.

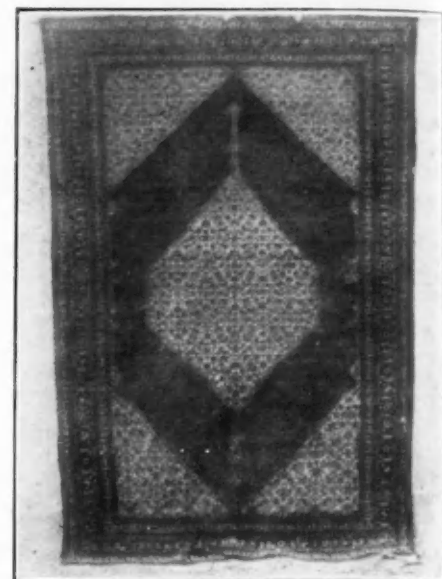
Then we have another Persian rug which is becoming better known, and the better it is known the more it will be appreciated. I refer to the Kashan rug. Its finely woven, close cut pile and splendid worsted face is susceptible of attaining a beautiful sheen, so that the colors seem ever varying, according to the light in which it is placed. Many of these rugs have an opalescent effect, reminding one of the glorious appearance of a cathedral window as the sun streams through. Such rugs will stand the hard wear of general use, and may be bought for from \$225 to \$375 or more in the above sizes. A rug of this quality about seven feet by ten feet would cost from \$475 up.

Another desirable rug which possesses many of the qualities of the Kashan is the Sarook. These are not quite so fine in weave and stitch, but are of greater body and heavier pile, and are retailed from \$75 upwards. If one wanted a good rug in strong colors it might be found in the Tabriz rugs. Many of these are in excellent designs, and for the prices now sold are about the best value in the market; retailing from \$50 up. And we must not forget that the Sehna rug is one of the finest of the Persian weaves. The designs are usually in a diamond medallion form, usually well covered with the Herati fish design. Many of these are very pleasing in effect. There are, of course, many other individual designs according to the fancy of the weaver, but the Herati design in various forms is the distinguishing feature of this class of rug. Prices range from \$60 up, but antique rugs of this make run to prices in the thousands of dollars.

I fancy I can almost hear some of my readers say, "I've only so much money to spend for Christmas, and while I would dearly love to give my friend one of those beautiful rugs, I really could not afford it just now." Well, do not be discouraged. There are many beautiful and desirable rugs to be bought now for much lower prices. "Yes," you say, "I know that, but what is the best to buy for the small amount I want to pay? I can not even pay \$50."

In my opinion, the best value to-day will be found among the Mosul and Kurd rugs. These rugs are made by the nomad tribes who drive their flocks from place to place seeking new pastures. The wool is long staple. The dyes vegetable. The designs follow many of the old Persian patterns; both floral, such as the Guli Henni and geometric after the Herat and Fereghan designs. Rugs of this class, in very good colors, may be bought as low as \$20; but very excellent examples can be bought from \$35 to \$75; rugs that look well anywhere and are not offensive to good taste. Then we have Guendji and Kazak rugs. These are closely related in fabric. The latter being a longer pile and usually in bolder designs. These run about the same prices and the same sizes, averaging about four feet by eight feet.

Rugs of a different shape, and, as a rule, more convenient for the housewife, because of their smaller size, are the Shirvan or Daghestan. These come in sizes from three feet to about four feet, four inches wide by four feet, six inches to six feet long. The tremendous variety of designs and colors gives an almost unlimited choice. Rugs of this kind may be used in entrance hall, parlor or library; in front of a lounge or sofa; under the piano bench; in lavatories, bath



PERSIAN SEHNA RUG.

rooms, chambers or any space where a floor covering is needed. They are very serviceable and may be bought almost as cheap as domestic rugs, running in price from \$12.50 to \$19.50, for new rugs. Semi-antiques run from \$22.50 to \$35 each; while genuine antiques will run from \$45 to \$125.

One of the most popular and best selling rugs at the present time is the rug known as the Beluchistan. This rug is of the genus known as the Red Rugs. They are the Bokhara, Afghan, Khiva and Beshir. The small Beluchistan rugs come in a great diversity of size, from two feet six inches by four feet to five feet by eight feet, with every possible variation of size between. As I have stated above, they are of the red variety, but the red is of innumerable shadings, from the rich mahogany to almost a rose or pink. Another distinguishing feature is the beautiful deep blue. These are frequently called "The Blue Bokharas." While red and blue are the dominant colors, camel and cream grounds are not unusual. These rugs are very silky in appearance. The smaller ones make an excellent cover for a library table. They possess good wearing qualities and are a very satisfactory rug for a low price, and do not have a cheap look. They range in price for a fairly good rug from \$12.50 to \$40.

John W. Jones.

For the holiday fortnight, including Dec. 19-31, the Fifth Avenue Art Galleries, 546 Fifth Ave., and 1, 3 and 5 West 45 St., will place on public view at private sale a varied and charming collection of art objects especially suitable for holiday gifts, at appraised prices only, thus securing to patrons the financial advantage of public auction, together with the reserve and quality of a private gallery. The offering will include beautiful Oil Paintings, Water Colors and Engravings, fine Bronzes, graceful Marble Statuary, dainty pieces of Period Cabinetry, artistic Jewelry, an unusual collection of Sheffield Plate, fine Bengal Tiger and Polar Bear Skins, luxurious Sleigh and Auto Robes and Coats, and the newest vogue in fur sets and single pieces.

LAWRENCE, KAS.

There will be no exhibitions held here this year, as the old museum building, where former exhibitions took place, is now filled with a permanent collection of natural history objects, and the new structure under way will not be ready for use till next year.

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The Brown-Robertson Company, sole agents in America for an English house, have recently brought out the first example of a coming series of reproductions of famous pictures called "Painting Proofs," an entirely new and exclusive method of proofing the original oil painting by photography upon canvas, so that the proofs retain composition and color value, and even the texture and tone of

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the original work. The first example of this new process, which is so surprisingly good that it can be unhesitatingly endorsed for its beauty and merit, is a reproduction of the well-known and famous "Age of Innocence," by Sir Joshua Reynolds. Its size is that of the original picture and its price is not beyond a modest purse. This first picture will be followed by six others this season, which will include reproductions of Ruben's "Group of Infants" in the Vienna Museum, Raphael's "Madonna della Sedia" in the Pitti Gallery at Florence, Claude Lorrain's "The Ford" in the Louvre, Velasquez's portrait of himself in the Uffizzi Gallery at Florence, Holbein's "Erasmus" in the Louvre, and Rembrandt's "Portrait of an Old Woman" in the Hermitage, St. Petersburg.

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